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faculty of music
university of toronto



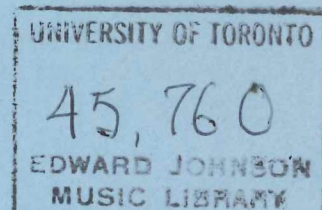
THE UNIVERSITY OF TORONTO
SYMPHONY ORCHESTRA

VICTOR FELDBRILL, *Conductor*

Mark Friedman, *Violin*

SUNDAY, OCTOBER 15, 1978
8:30 p.m.

MACMILLAN THEATRE



PROGRAM

Symphonies d'instruments à vents

Igor Stravinsky
(1882-1971)

Dedicated to the memory of Claude Debussy (1918), Stravinsky's Symphonies d'instruments à vent was first performed by Koussevitsky in London on June 10, 1921. Not entirely satisfied with the work, Stravinsky never had the piece published in its original form; it did not appear in print until 1947 at which time the composer revised the entire score. The central musical idea of the piece, a magnificent and reverential chorale, was first composed for a 1920 issue of the Revue Musicale; the entire issue was designed as a tribute to Debussy and Stravinsky's contribution, though originally conceived for winds, appeared there in a piano score. Not only does the chorale serve as the nucleus of the whole piece but it appears, in its purest and most moving expression, as the composition's epilogue. This use of chorale, as well as the old concerto-grosso principle of contrasting sound masses, stamps the Symphonies as one of the earliest of Stravinsky's "neo-classical" compositions. We should not, however, be led to expect a pale imitation of eighteenth-century formal and harmonic devices; as the composer himself wrote: "The title, 'SYMPHONY' given to this short composition must not be taken in the usual sense of the word. There are various short sections, a kind of litanies, in close tempo relations, succeeding one another, and some rhythmic dialogues between separate woodwind instruments."

Violin Concerto No. 2 in G minor, Op.63

Serge Prokofiev
(1891-1953)

Allegro Moderato
Andante assai
Allegro ben marcato

In 1934 Prokofiev decided, after many years of exile in Paris, to return to his native Russia; the decision must have been a felicitous one for immediately following his return, Prokofiev

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Violin

Luigi Baccin, Toronto
Janice Bing Wo, Toronto
Douglas Brierly, Ottawa
Arden Bryan, St. Marys
Angelo Calcafuoco, Sault Ste. Marie
Yung Chul Song, Toronto
Laura Dierker, Saskatoon
Monica Duschenes, Montreal
Mark Friedman, Montreal
Patricia Gaber, Toronto
Wesley Harris, Erin
Norman Hathaway, Toronto
May Ing, Toronto
Carol Jenkins, Toronto
Abigail Johnson, Toronto
Patricia Kuschak, Toronto
Valerie Legge, Toronto
Ron Mah, Vancouver
Donna Mazur, Toronto
Mary Moloney, Kitchener
Wendy Rose, Montreal
Pauline Salesse, Chicoutimi
Hlif Signrdjondottir, Reykyavik,
Iceland
Paul Thompson, Victoria
Marianne Urke, Toronto
David Wadley, Sault Ste. Marie
Mark Wells, Toronto

Viola

Bruce Crowe, Toronto
Joe Curtin, Toronto
Donna Griblin, Vancouver
Kathleen Hogan, St. Johns
Cathy Jillings, Regina
Valerie Kuinka, Toronto

Shari Lundy, Toronto
Anne McRuer, Ottawa
Tracy Poizner, Toronto
Stephen Van Heerden, Toronto

Cello

Sally Bick, Toronto
Stephen Buck, Toronto
Elizabeth Dolin, Toronto
Perry Foster, Lethbridge,
Alberta

Derek Gomez, Vancouver
Karen Henderson, Toronto
Helen Kopec, Toronto

Olga van Kranendonck, Toronto
Dorothy Lawson, Toronto
Peter Rapson, Toronto
Elaine Thompson, Toronto
Kathy Ure, Toronto

Double Bass

Tim Dawson, Sherwood Park,
Alberta

John Kieser, Toronto
Cathy Loftin, Toronto
David Longnecker, Toronto
Luc Michaud, Quebec
Graeme Mudd, Oshawa
Brian Quebec, Sudbury
John Taylor, Edmonton
Viiu Varik, Toronto

Flute

Claude Cobert, New Bedford,
Mass.

Joseph Farkas, Thunder Bay
Scott McKay, Toronto
Jana Nelson, Athens, Ga.

Oboe

Tina Levy, Halifax
Karen Rotenberg, Toronto
(Cor Anglais)
Lesley Young, Edmonton

Clarinet

David Bourque, Toronto
Richard Hornsby, Ottawa
Greg James, Peterborough
Don Stout, Vancouver

Bassoon

Kevin Bailey, Toronto
Benson Bell, Toronto
Shannon Peet, Edmonton

French horn

Duncan Brinsmead, Edmonton
Carol Dennison, Ottawa
Diane Fair, Toronto
Mary Fearon, Edmonton
Bonnie Worthen, Toronto

Trumpet

Susan Barber, Toronto
Sam Cancellara, Toronto
Elspeth Carruthers, Vancouver
Norman Garcia, Ottawa

Trombone

Stanley Clark, Ottawa
Gordon Griffith, Toronto
Doug Lavell, Vancouver

Tuba

Richard Jatiouk, Toronto

Percussion

David Campion, Toronto
Beverly Johnston, Lachine,
P.Q.

Michael Perry, Toronto

Orchestra Manager/Librarian

Mary Fearon

composed some of his finest works including the cantata Alexander Nevsky and the ballet Romeo and Juliet. The first work to be completed was his second violin concerto, in G minor, Op.35; finished at Baku on August 16, 1935 the work received its premiere in Madrid, Spain on December 1 of the same year. This concerto follows the traditional three-movement plan of the late eighteenth/early nineteenth-century concerto: two rapid movements flanking a central slow movement; like its classical predecessors, the first movement is a sonata form, the last a rondo. But despite its primarily lyrical nature and somewhat antiquated formal procedures, the concerto is a thoroughly modern composition, the whole informed by Prokofiev's characteristically "spicy" harmony and, in the second movement in particular, some remarkable metrical shifts.

Mark Friedman - violin

I N T E R M I S S I O N

Symphony No. 3 in A minor, Op.56 ("Scotch")

Felix Mendelssohn
(1809-1847)

Andante con moto: Allegro un poco agitato
Vivace non troppo
Adagio
Allegro vivacissimo: Allegro maestoso assai

Mendelssohn was only 20 when, in 1829, he undertook his first concert tour of England. This was followed, in July, by a holiday in Scotland, a holiday that made such strong musical impressions on the composer that it may be rightly considered the impetus for not only the "Scotch" Symphony but for the overture, The Hebrides, as well. After a visit to the chapel of Mary Stuart at Holyrood Palace in Edinburgh, Mendelssohn wrote to his parents: "The chapel....has now lost its roof. It is overgrown with grass and

ivy, and at the broken altar Mary was crowned Queen of Scotland. Everything is ruined, decayed, and open to the sky. I believe I have found there the beginning of my Scotch Symphony." This symphony, numbered as Mendelssohn's third but actually his last, was not completed until 1842 and was dedicated to Queen Victoria. The four distinct movements of the symphony are intended to be played without a break and each derives thematic material from the symphony's introduction (to which Mendelssohn is referring in the above letter). The first movement is a sonata form and at its end the introductory material returns, forming a bridge to the second movement. This modified Scherzo replaces the traditional Trio section with a sonata-like second subject. Both the third (Adagio) and fourth (Allegro vivacissimo-Allegro maestoso assai) movements use material derived from the introduction, in particular motives based on the interval of a fourth. It is worth noting that the symphony's nickname notwithstanding, the piece contains no authentic Scottish musical material.

Notes by Cliff Eisen

Mark Friedman is in the fourth year of the Bachelor of Music Course in Performance. He is from Montreal and was a student of David Zafer, more recently with Steven Staryk.

NEXT EVENT: First Concert in THREE BACH HOURS, October 29, 1978, Walter Hall, 3 p.m. with LORAND FENYVES, VLADIMIR ORLOFF and JOHN KRUSPE.

NEXT UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA ENGAGEMENT: Opera Department Production of Britten's The Rape of Lucretia - December 8, 9, 15 and 16, MacMillan Theatre, 8 p.m.